

Magazine Feature Section

Three Queens and a Pair of Kings



MAY ALLISON, METRO
DUSTIN FARNUM, BOSWORTH

ORMI HAWLEY, FOX
FLOYD PHOTO

NEVA GERBER, AMERICAN

HENRY B. WALTHALL, ESSANAY

DUSTIN FARNUM, the Pallas-Moroseo star, is noted for strong, virile parts. Has played the hero in *The Squaw Man*, *The Virginian*, *Cameo Kirby*, *The Gentleman from Indiana*, *Ben Blair*, *David Garriek* and others.

MAY ALLISON, with the Metro, played first in the films in *David Harum*, with William H. Crane, in the title part, and *Harold Lockwood* opposite. She has since worked in many plays with Lockwood and has become a star of considerable magnitude.

ORMI HAWLEY, the Fox star, formerly was with Lubin. She is a graduate of the New England Conservatory of Music, and was well known on the concert stage and in stock companies before entering moving picture studios.

NEVA GERBER, with the American, has been playing leading parts in "Beauty" films for more than a year and has appeared in many photoplays, among them, *Little Chrysanthemum*, *Nobody Home*, *Mother's Busy Day* and *Captured by the Enemy*.

HENRY B. WALTHALL, with the Essanay, is considered the foremost of screen actors in America today. He gained especial attention for his work as the "Little Colonel" in *The Birth of a Nation*.

ANSWERS TO MOVIE FANS

Sign your name, but give the title to use in column. Personal replies will be given only when stamped, self-addressed envelopes are enclosed. Address all queries to Photoplay Editor, care of this paper.

LA ZELL—All the players you name are appearing regularly in pictures, with the exception of Lottie Pickford and Irving Cummings. Miss Pickford has appeared in only one picture since the serial, and Irving Cummings played in one or two Mutual pictures, then went on the vaudeville stage for the winter. Theda Bara plays in Fox films, Francis Rushman in Metro plays, Charlotte Burton, William Russell and Vivian Rich are seen on the American-Mutual programs and Crane Wilbur in Horsley-Mutual features. The Diamond from the Sky sequel will have the same players as appeared in the original film, as far as possible. Ethel Fleming is the wife of William Courtright, Jr.

TEXARKANA, TEX.—Cannot find the whereabouts of Irene Clements. Your question is filed away for future reference, however, and we may run on to the name at some future time.

W. N. H. J.—Gordon Edwards, who was stage director at the Suburban Garden in St. Louis several years ago, is now a director with the Fox Film Company, 120 West Forty-sixth street, New York.

JENNINGS, OK.—See answer to La Zell. Irving Cummings is 28 years old and William Russell is about the same age. Neither are married, and we don't know whether they correspond with anyone or not, but very likely they do.

PHOTOPLAY FAN—You will find a list of the photoplay stars whose portraits will be given with the Sunday GLOBE-DEMOCRAT in another part of the paper. The list may be added to in the future.

BROWN EYES—If you sent stamps for the return of your photos to the Brains and Beauty contest you will undoubtedly get them back after the winners have been decided upon—some time in May. The only thing you can do now is to wait patiently until the judges "pick the winners."

P. G. O.—Helen Marie Osborne, who plays "Little Mary Sunshine" in the Pathe play of that name, was just 4 years old on April 29 last. Her mother is an actress, whose stage name is "Babe" St. Clair, and her father is L. T. Osborn, an actor. The family works at the Balboa studio in California.

The Lost Sweetheart

J. WARREN KERRIGAN is the Bluebird star, believes in the old adage that listeners never hear any good of themselves. "Jack" went to a movie show the other night to see one of his own pictures, and not wishing to be seen taking a dose of his own medicine, he slipped quietly into the theater and took a seat in a third row populated part of the house. No sooner was he seated than three girls entered and sat behind him. All at once he heard one of them exclaim:

"Why, Jack Kerrigan is in that picture," and then she went on to declare:

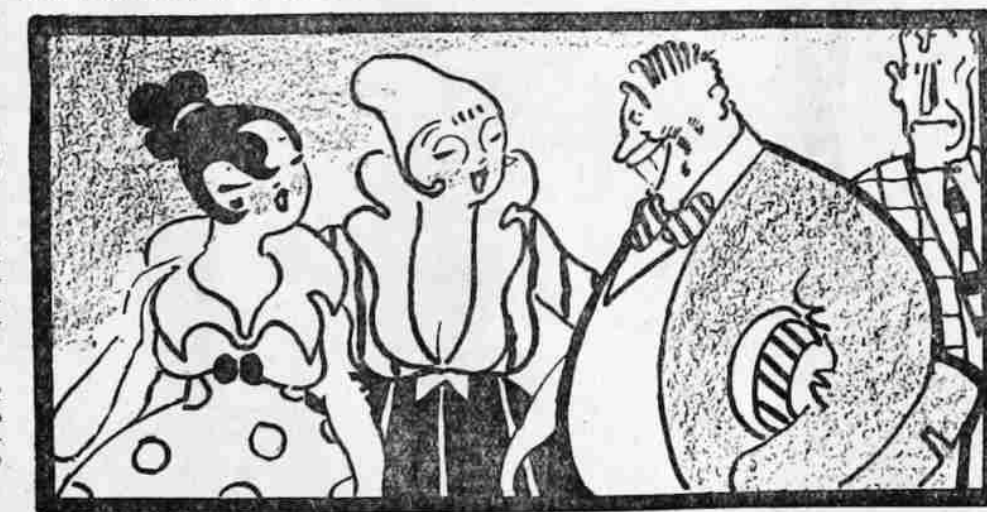
"You know, Jack and I were engaged to be married a few years ago. I told him he would have to choose between marrying me and being a moving picture actor, and he became an actor."

Letters from a Correspondence School Actor

DEAR DAVE:

Well Dave, I am writing this letter at Jake's Place, and I may not get to finish it because he will put out the lights pretty soon. I didn't care for no supper so I didn't go out to the ranch, but come here and get some paper to write you a letter on. You know me, Dave. Paper has gone sky high.

I got that letter you said Life and Thorn was going to write me to see if I could get them a job acting in the movies. And I wrote



"I will take you all home in my automobile."

them back a letter and told them times was kind of hard out here in the movies now, and none of the studios was putting on any new hands, but letting them go, but I might get them a job after a while like I did Mabel.

They think I am an awful big actor, them boys do, but I guess everybody thinks I am a big actor that sees me acting in the movies. I ain't forgot what Life and Thorn used to say about me, and make fun of me when I used to say I was going to be a movie actor or bust, but I don't hold that against them, because I did get to be a movie actor, and they are still working at the soda fountain of a drug store and hanging paper and maybe painting a sign now and then.

I bet they would be awful boos if they was to come out here, and get all kinds of tricks played on them, like boos that come to the studio does sometimes. There was a fellow that looked like a boob come to the studio today, but he wasn't such a boob after all, but he sure looked like a big one. He must have weighed 250 or maybe 255 pounds.

He comes in the studio and Bennie Steinbush was smoking a cigar with his feet on the table like he owned the place, and he took off his hat,

awful polite, and asked Bennie if there was any chance to get any acting to do, and Bennie said:

"Don't you know the vice president don't do the hiring of no actors?" and the boob said:

"No, I didn't know that, but it is awful kind of the office boy to tell me."

Everybody laughed at Bennie, and the fat fellow never cracked a smile, and Bennie pretended he wasn't mad, but he winked at me and told the boob to go in the office and talk to J. J. Murphy.

J. J. was in there working on a scenario, and it's like trying to talk to a bear with a sore head to try to talk to him when he is doing that. Bennie says:

There ain't no such a thing as a film stretcher, Dave. It is just like sending somebody to get a left-handed monkey wrench or a nickel's worth of white lamp black, or some fool thing like they used to do at Fleming's livery stable. We get around and had a good laugh, and in about an hour he come back and said they didn't have no film stretcher and that their films didn't need no stretching.

Bennie wanted him to go to another place, and he said he was tired from walking so much and Bennie said: "Well, you knock on that door again and tell the director to give you some money to ride on the jitney bus and go to the Alhambra studio to get one."

He knocked on the door again, and J. J. says: "This monkey business has got to stop," and he was awful mad and told the boob we was making a fool of him, and the boob said, "and they are such innocent-looking boys, too," and he started to laugh and handed J. J. his card, and J. J.'s eyes stuck out so you could have snared them off with a grapevine, and he grabbed the boob by the hand and drug him in the office and closed the door, and we didn't know what to think, and Bennie says:

"I am going to take a walk," and he went away, and I took a walk, too.

Pretty soon I thought the boob would be through talking to Murphy and I went back, and I met that boob talking to Mabel and Lucy and they was laughing fit to kill at everything he said.

I ain't afraid of no fat man, because he couldn't get around very fast, so I went up and was friendly with him. He was telling Lucy and Mabel that J. J. asked him to come back tomorrow and see them make some of the new serial with the double exposure. He said J. J. told him they would make some of the scenes then, but they didn't have no masks for the camera work, and I thought of a store that kept a lot of them down close to Lucy's ranch, and I said I knew where there was a lot of them, and he said:

"Oh, this is the young man that lost his film stretcher, ain't it?"

I said I hoped he wasn't mad and he said no, he wasn't mad, but J. J. was pretty mad, and he said:

"You can fix things up with him, though, if you'll go and get him some of them masks," and I said, "I'll go right now," and he said: "Yes, hurry."

It was about a mile down to that store, but I thought I would walk, and when I was going along I heard an automobile coming awful fast and I had to jump to keep from being hit, and when it passed me there was Lucy and Mabel in it with that boob, and they waved at me.

Them masks was two bits apiece, and I got four, one of them had a long nose, and one was a Chinaman's face, one was a con and the other was just a plain false face with some whiskers, and when I got back to the studio they was all there, and I said to J. J., "Here are some masks," and he looked at them and laughed till he cried:

"Open the window," he said, "and give me some air or I will die."

They didn't mean a false face mask like you wear at a masquerade ball, Dave, but a thing they put over the end of the camera when they are making double exposure pictures that they call a mask, and I went and made a fool out of myself.

And Lucy was standing right there and didn't

tell me no difference, and Mabel, too, only Mabel didn't know any better herself, she has only been in the movies a week or two and is awful green. When it was time for us all to go home, the boob said to Lucy and Mabel:

"I will take you all home in my automobile," and they said all right, and Lucy says:

"Come on, Tom," but I wouldn't go with no fat boob that plays tricks on people like that. I was friendly with him and would have showed him a lot about the studio if he hadn't acted that way."

Them girls went off in the automobile and I wasn't hungry, so I didn't go home to get no supper, but I come here to Jake's place, and he has got a back room where folks plays cards and where you can write letters.

I'll have to close this letter now so he can close his place up. Them girls didn't treat me right, Dave, and I may quit and go to work for some other movie company in the morning and never go back to Lucy's ranch any more except when she ain't there, to see how her little sister that got her back hurt from falling off a trapdoor is getting along. I'll finish this letter tomorrow, or some other time, when I feel better, and all my friends don't go back on me and go riding around with a fat boob in an automobile.

Well, Dave, I'm going to finish this letter now, and you can't guess what happened. That fat boob wasn't no boob at all, but an actor, not a movie actor, but an actor from the regular stage. He used to act in a company that traveled all over Europe, and made a hit in a play called *Faust*, where there is a man named Windsor that has got a lot of wives, and this Faust gets in trouble over some of them.

His father and J. J. Murphy's father used to be chums together in London in England. He is a great joker and he just pretended to be a boob and tried to fool us at the studio, and he did fool everybody, and J. J. too.

I asked J. J. if he was going to give him a job in our company, and J. J. says:

"I couldn't pay him what he's worth. He could give us all jobs and then have a lot of money left after paying us good salaries," but J. J. wants him to put some money in our company so we can have a big studio and hire some big actors. Of course, they have got me, but they may need some more, so if I get sick or get hurt doing some kind of dangerous stunt they wouldn't have to close down till I got well, and J. J. says he will act with us for a while to see how he likes it and for the fun of it.

I told J. J. I was sorry me and Bennie sent him after that film stretcher, if he was a friend of his, and he said:

"You should worry, he didn't go. That fellow invented practical jokes."

But if he didn't go I don't see why he had to go and play that joke on me about them false faces, do you, Dave? Of course, it wouldn't have been so bad if I had played a joke on him, but as he knowed better and didn't go, but took a spin in his automobile and acted like he went, he didn't have no call to play a joke like that on me, did he?

We are going to make that double exposure next week, and it will be hard work. I have got to play a part where I shake hands with myself, and talk to myself and things like that. I will tell you how it was done the next time I write.

Mr. Mercer Lansing is the fat actor's name. He's coming out to the ranch to eat supper with me and the girls, and I bet it'll take a lot to feed him.

I told Lucy I didn't see how no girl could get stuck on a fat man like he was, and she said: "Don't you worry about it, Tom, Mabel won't have a chance. I am going to catch him myself."

I don't think I will show up when that boob comes to the ranch for supper, because I will be pretty tired, I guess, from acting hard all day. I will just go over to Jake's place and get some lunch and then take in a movie show somewhere. Well, good-by, Dave. TOM.